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March, 1903.

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A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ

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EDITED BY
E. L. Ashford,
Assisted by *Karl H. Lorenz*

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NEW YORK.

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The Organist.

E. L. ASHFORD, - - - - - Editor
KARL K. LORENZ, - - - - - Assistant Editor
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MARCH, 1903.

EDITORIAL NOTES.

The assistant editor will be pardoned for calling attention to the editor's new book of voluntaries now nearly ready. While it is called "Easy Voluntaries" to show that it is of an easier grade than previous books, or than the average grade of this journal, it is not primer music. The easiest things that have appeared in the "Organist" are here reprinted with the addition of a number of moderately easy voluntaries from the editor's pen. From this statement it will be seen that "Ashford's Easy Voluntaries" consist of good music that no organist need to be ashamed to play, but which will prove a convenience when deprived of an opportunity to practice or called upon to play unexpectedly. The needs of the reed organ have been kept in mind in this collection and it will prove a boon to reed organists.

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ORGANS, OLD AND NEW.

"The organ, which was brought down to its present position from the gallery in 1883, and reconstructed, at a cost of \$4,000, is a fine instrument, although with old-fashioned appliances and with no proper combination stops. It is however, rich in foundation tone, and has several finely voiced solo stops. The original oboe which was presented to the church by the late Rev. Dr. McCaul in the sixties, is, I am told, still in the organ. The instrument might be brought up to date in regard to action and combinations for about \$1,500. Mr Blackburn, I am informed, is well satisfied with the organ so far as its tonal qualities are concerned, and would rather let it remain as it is than have any trivial alterations made to it."

The above excerpt from a lengthy notice of a Song Service recently given in a city church, gives room for questioning the superiority that is so often claimed for the modern organ. Of course, there is no question as to the *mechanical* superiority of the electric wonder of the present day. The many advantages it gives the performer in the way of light action, quick response and rapid change of tone color by means of combination pedals and stops, are too well known to require discussion; but the *quality* of tone in the modern instrument—as compared with those built twenty-five or even fifty years ago—will often be found inferior, more especially in the Diapason tone, which is the glory of the pipe organ. The very best efforts in the voicing of solo stops, such as the Oboe, Bassoon, Clarinet and Flute, produce, after all, only imitations of orchestral instruments that depend—to a great extent—upon the warm, human breath and personality of the performer for their beauty and interest. Take for example the Trumpet stop; while it gives color and brilliancy to the full organ, it is totally incapable of producing (in a Fanfare) the thrill, and quickened pulse one feels when hearing it tongued upon the original instrument. On the other hand, there is nothing in the orchestra (either singly or combined) that is capable of producing the rich Diapason tone of an organ. In the face of this well known fact, does it not seem a pity to sacrifice the Diapason quality for orchestral stops which are at best only reminiscent of the instruments for which they are named?

Possibly another reason for the deterioration of tone quality in the up-to-date organ, is the fact that the nicety of adjustment required for the electric action now in vogue, is quite an expensive part of the building process, and, as the builder must protect himself from loss, the more essential consideration of rich, full tone is sometimes sacrificed for mere mechanical perfection.

The latter virtue is greatly to be desired, but it does not follow that it should be obtained at the expense of true organ tone and correct voicing.

But even when this is the case, the organ builder should not always be given the entire blame. It is often due to the commercial spirit manifested by church-organ committees. The average committee for the selection of the most complete musical instrument known to man, will consist of a banker, a lumber merchant and a wholesale grocer or dry goods man. Their ruling passion and business watchword is "get as much as possible for your money." So the organ builder who presents in his specifications the greatest number of stops for a given sum, more than likely, will get the bid. It is a question of quantity rather than quality, and he must protect his own interests. Nevertheless, it is to be deplored that the organs of the present day are so often lacking in the rich "churchly" quality of tone for which their predecessors were noted and admired.

IMPORTANCE OF A KNOWLEDGE OF ORGAN CONSTRUCTION TO ORGANISTS.

While the organ is an instrument universally found in churches and other public buildings throughout the whole of Europe, America, and the European colonies, and while the number of skillful organ-players has so increased during the last quarter of a century that their calling has largely ceased to be a directly lucrative one,—supply having so greatly overgrown demand in this direction,—no other instrument seems to be so little understood, even by those who perform upon it. Violinists dearly love to tend their beloved Stradivarius, and, thus acquiring knowledge of the function of each part, and of its relation to the whole, they are enabled to do simple repairs. What would a bassoon-player do if he had to go to some instrument-maker every time a new reed gave him a little trouble? and how would wind-instrument players generally manage to play in tune under varied conditions of temperature if they did not comprehend the construction of their instruments in every detail? Orchestral players of any experience are one and all experts, both as to the quality and monetary value of the particular kind of instruments they use.

This is only natural from their training; but the assumption that organists generally are in like manner experts cannot be so freely accepted. The conditions under which organists habitually use the organ in no sense compel any acquaintance with its interior anatomy. If anything is wrong the "doctor" is sent for; that is, the organ-builder.

An eminent musician, writing under the pseudonym of *Pro Bono Publico* in *Musical Opinion* (London), Volume XVI, No. 187, relates the following personal experiences, which are both typical and pertinent:

"In my case my teacher was an Oxford Mus.B., and during the whole five years that I was under him I never was taught anything at all about the internal parts of the organ. The same applied to the second that I was under, who was a cathedral organist.

. . . All my knowledge concerning the inside of the organ I picked up myself; but I had exceptional opportunities for so doing. Everyone, however, is not so fortunate, and it is for these that I urge the plea: ought not every musical professor be competent to impart knowledge of the practical construction of the organ with the art of playing it?" During the last few months I have come across lamentable ignorance in organists holding eminent positions, two instances of which I will briefly relate.

After hearing a remarkable fine pedal trombone used to excellent effect in the last strains of Handel's "We Worship God," I ventured to congratulate the organist on his pedal reed stop, when he surprised me by saying: It's *not a reed*, but the 'trombone,' that you heard." Again, in the case of an organist at a fashionable church, I found out that he had not the slightest idea what 8 ft. or 16 ft. on the stop knobs meant, and he went one better by saying: "We have a most peculiar stop, just listen." It was an ordinary 16-foot double diapason on the swell. This he conceived to be a *solo stop*, but what its use could be was not clear to him.

The advantages to an organist of a real knowledge of organ-construction are, indeed, many. All knowledge is built up by accumulation of facts and details. Some little scrap of information, useless for years, eventually comes in, and at the right time and place is invaluable. Omitting numerous indirect advantages, I may mention some very obvious ones. An organist who can "take an organ on its structural and tonal merits" enjoys a freedom not otherwise attainable; any little derangement does not upset him, he instinctively realizes how to use the stops to their best advantage; a new or strange organ has no terrors for him; he shines in giving recitals *elsewhere than on his own organ*? a few moment's trial of a strange organ brings him into touch with it in a way that no mere player, however good, can hope for without *many hours* of trial and practice.

Again, if the organist have a mechanical turn of mind, "organ-construction" soon becomes to him a fascinating study. Who knows what valuable invention might have been made by many organists had they possessed the *technical knowledge* requisite?

Above and beyond these considerations we must

remember that it falls to the lot of organists to design and superintend the building of organs. A splendid field is here open to such as may be competent to do this. Every organist of any executive skill is, however, seemingly credited with being able to design an organ and to "boss the show" over the builder.

In many cases it is like setting a blind man to lead a man with good eyesight: they link on, but *it is the blind man who is led*. Of course, the blind man can, *if he will*, say that *he* led the other one. Some cases must occur in which the organist becomes oppressed by the greatness thus "*thrust on him*," and even feel serious scruples in accepting the role of the "blind man," but a much larger number of organists (with the rashness inherent to shallow knowledge) *think they are* "bossing the show." In no case, however, can mere musical ability suffice, a sound knowledge of organ-construction being essential.

There are also commercial considerations affecting the relation between organists and organ-builder which must be touched lightly. However, to follow up my simile, it would seem that no sane, clear-sighted man would be led by a blind man, unless it were in some way worth his while to go through such a pantomime. The recommendation alone of an eminent organist is valuable to any builder in securing further orders—to mention only the purely legitimate aspect of such relations as I am now hinting at. If organists are to be (as they should be) designers of organs, and held to be competent in this respect, by the clergy and by municipal bodies, they must qualify in anticipation of such a responsibility. If they do not, their prerogatives in this respect are doomed, and will go as the profits which music-teachers formerly made by selling music to their pupils have gone. To be able to play an accompaniment is not a sufficient qualification to justify a man advertising as teacher of singing (although perhaps nine out of ten so-called "teachers of singing," in reality, possess no other qualification). Neither is it sufficient to be able to play the organ and to possess a certain amount of technical verbiage. Would that more musicians could say boldly "I teach the piano, *I profess it*," but I do not teach singing,—I never acquired the necessary knowledge"; I *play* the organ, I am an *artist*, but I do not pretend to dabble in matters technical,—I have had no schooling, except in musical art."

In bringing these remarks to a close I must take my readers into my confidence to the extent of saying that I must ask them to make allowances if I have not always written pertinently; if I had dealt with some conditions of things which do not exist in the States, or if my article is "too British" generally. Still, I fancy like causes must in every country bring about like results,

and I am fain to hope that I have proved my initial contention: the desirability of a knowledge of organ-construction to organists generally.

J. W. HINTON, M. A., Mus.B. in *The Etude*.

THE LIBERAL-MINDED ORGANIST.

A highly educated organist should be liberal in his musical opinions, and guard against the tendency to pedantry and narrowness in his selections. Although he may be devoted to the study of the Bach school of organ music, learned models of fugue and counterpoint, nevertheless he must as assiduously cultivate the more graceful and ornate works of the modern organ composers, of which the musical world is full of examples.

He will at once recognize the merits of others, especially contemporary composers and players, and will add such works to his repertoire. He will entertain no feelings of jealousy or envy towards others, or be hypercritical of their recognized talents. His intolerance will only extend to those who assume ability which they do not possess, a privilege which every true musician holds.

The further an organist is advanced in musical proficiency the less temptation there is to assert his own talents. A generous minded player is ever ready to speak an encouraging word to an ardent student and wish every other organist success in his efforts to promulgate interest in the organ and its music. His mind does not revert to himself, but rejoices in every movement which adds greater interest in his art, and in every improvement in the structure of the organ which will render it more capable of interpreting musical thought.

The Musician.



Gt. Soft 8 ft, Op. Dia. & Principal.
 Sw. Full.
 Ped. Bourdon coup. to Sw.

HARWELL.

(Easter Voluntary.)

1554-30

E. L. ASHFORD.

Cheerfully.

Gt.

Man.

Ped.

Sw.

p

Man.

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First system of musical notation. Treble and bass staves. Treble staff has a melodic line with some grace notes. Bass staff has a rhythmic accompaniment. A 'Gt.' label with an arrow points to a note in the bass staff. A 'Ped.' label is at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. A 'Gt.' label with an arrow points to a note in the treble staff. A 'Man.' label is at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. A 'Sw.' label with a bracket is under a measure in the bass staff. A 'Ped.' label is at the end of the system. The word 'Slowly.' is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. A 'Gt.' label with a bracket is under a measure in the treble staff. A 'Sw.' label with a bracket is under a measure in the bass staff.

* *Ped. ad lib.*
Couple Sw. to Gt. and increase Gt. to 15 th.



First system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. Pedal points are marked with 'Ped.' in the bass staff. A bracket labeled 'Gt.' spans the final two measures of the system.

Ped. Ped. Gt. to Ped. p.



Second system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. Pedal points are marked with 'p.' in the bass staff.

p.



Third system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. Pedal points are marked with 'Ped.' in the bass staff. Dynamics include 'cresc.', 'poco', and 'a poco'.

cresc. poco a poco. p. p. p.



Fourth system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. Pedal points are marked with 'p.' in the bass staff. Dynamics include 'Man.' and 'a tempo'.

Slargando. a tempo Man. Ped. p.

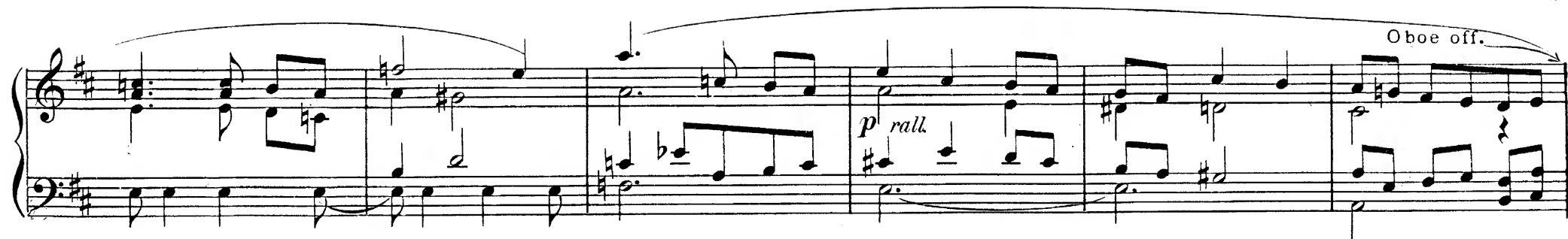
REVERIE.

Sw. Soft String tone.

COLIN Mc ALPIN.

Andante.

The musical score is written for piano and oboe. It consists of four systems of music, each with a grand staff (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante.' and the dynamics include 'mf' (mezzo-forte) and 'Add Oboe.' (Add Oboe). The score features a variety of musical notations, including eighth notes, quarter notes, and chords, with some measures containing rests or specific articulation marks. The overall mood is contemplative and serene, as suggested by the title 'REVERIE.' and the tempo marking.



First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music is marked *p* *rall.* and includes the instruction "Oboe off." with an arrow pointing to the end of the system.



Second system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music is marked *mf* *atempo*.



Third system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music is marked *mf* *atempo*.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music is marked *rall.* and ends with a *p.* marking.

MINUETTO.

Full Swell.

E. L. ASHFORD.

The musical score is written for piano in 3/4 time, featuring a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic marking in the treble staff and a *Mau.* (maestros) marking in the bass staff. The second system includes a forte (*f*) dynamic marking in the bass staff. The third system continues the melodic and harmonic development. The fourth system concludes with a *Cres.* (crescendo) marking in the bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



A DREAM OF PARADISE.

{ Sw. Salicional.
Ped. Bourdon coup to Sw.
Non troppo lento.

MAX. OESTEN Op. 203.

pp

rall.

a tempo

p

mf


Add. St. Dia.

mf

ped.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand plays a series of chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes. Dynamics include *p* (piano) and *dim.* (diminuendo). A marking *Man.* (Mancuso) is present below the staff.



Second system of musical notation. The right hand continues with a melodic line, marked *St. Dia. off.* (Staccato, Diapason, off). The left hand has a more active line. Dynamics include *rall.* (rallentando) and *pp a tempo* (pianissimo at tempo). A marking *Man.* (Mancuso) is present below the staff.



Third system of musical notation. The right hand continues with a melodic line, marked *St. Dia. off.* (Staccato, Diapason, off). The left hand has a more active line. Dynamics include *rall.* (rallentando) and *pp a tempo* (pianissimo at tempo). A marking *Man.* (Mancuso) is present below the staff.



Fourth system of musical notation. The right hand continues with a melodic line, marked *St. Dia. off.* (Staccato, Diapason, off). The left hand has a more active line. Dynamics include *rit.* (ritardando). A marking *Man.* (Mancuso) is present below the staff.

THEME.

E. L. ASHFORD.

Gt. Dulciana
Sw. Soft 8' & 4' coup to Gt.
Ped. Bourdon coupled to Sw.

Andante.

Sw. closed.
pp

Man.

dim.

Gt.

Draw Oboe.

Sw.

cresc.

Man.

rit.

à tempo

Sw.

13

Reduce Sw to soft 8 ft.

f

Slower dim.

molto rit.

Red.

HARVEST HOME.

Gt.

GUSTAV TRITANT.

ff

Lento.

PRELUDE IN F.

{ Gt. Dulciana and Flute.
{ Ped Bourdon.
{ Gt. to Ped.

Andante.

ADOLPH HESSE.

A handwritten musical score for a piano piece, consisting of four systems of two staves each. The tempo is marked 'Andante.' at the top left. The second system is marked '2nd.' below the first staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'rit' (ritardando). The handwriting is elegant and typical of 19th-century musical manuscripts. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

MELODY IN D \flat

15

Gt. Melodia.
Sw. Soft 8' & 4'.
Ped. Bourdon.


ELLA S. ROBINSON.

Andante sostenuto.

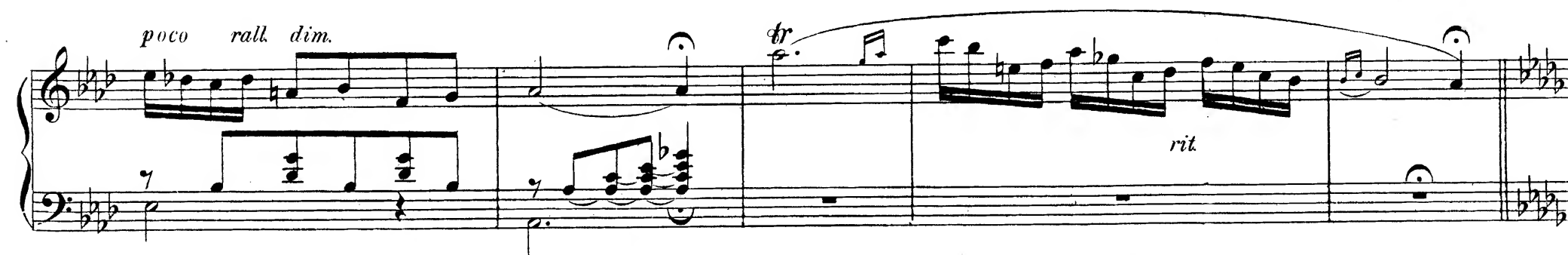
pp
Sw.
Ped.
rit.
a tempo
rit. dim.
Piu mosso.
Gt.



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes. The key signature has three flats (B-flat, E-flat, A-flat). The tempo marking *a tempo* is at the end of the system. A *molto rit.* marking is placed over a measure in the bass staff.



Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. The key signature remains three flats. A *cresc.* marking is in the bass staff, followed by a *f* (forte) dynamic marking.



Third system of musical notation. The treble staff features a melodic line with a trill (*tr.*) and a slur. The bass staff continues the accompaniment. The key signature changes to two flats (B-flat, E-flat). The tempo marking *poco rall. dim.* is at the beginning, and *rit.* (ritardando) is in the middle of the system.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. The key signature remains two flats. The tempo marking *Tempo primo.* is at the beginning. A *Sw.* (Swell) marking is in the bass staff.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains five measures of music, with a forte (*f*) dynamic marking in the fourth measure. The lower staff is in bass clef with the same key signature and common time. It contains five measures of music, with a piano (*p*) dynamic marking in the first measure. The music is written in a style typical of early 20th-century hymnals.

THE GREGORIAN EASTER HYMN.

O FILII ET FILIAE.

The Melody by St. GREGORY.
Produced about the year 573.

The second system of the musical score also consists of two staves. The upper staff is in treble clef with a key signature of three flats and a 3/4 time signature. It contains eight measures of music, with a tempo marking of $\text{♩} = 88$ in the first measure. The lower staff is in bass clef with the same key signature and 3/4 time. It contains eight measures of music, with a piano (*p*) dynamic marking in the sixth measure. The music continues the melody from the first system.

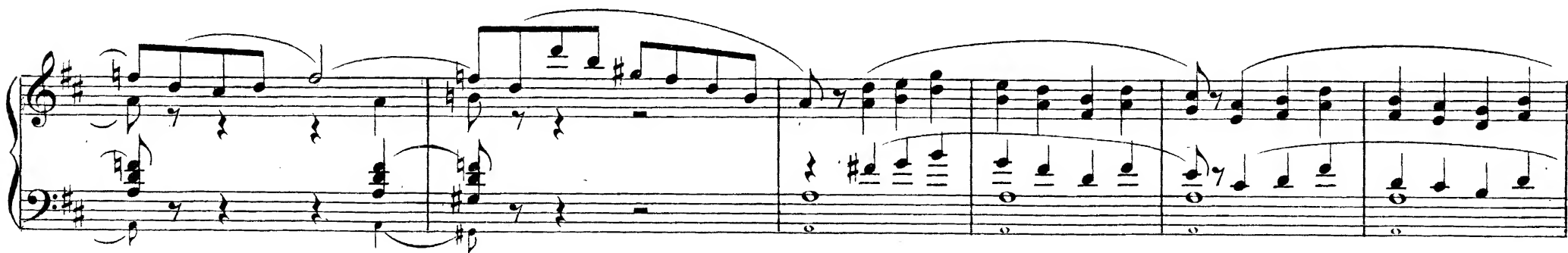
VESPER BELLS.

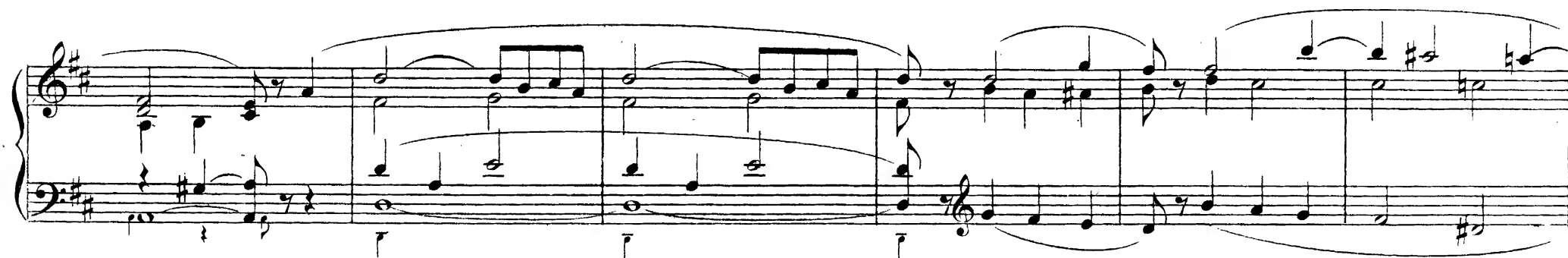
All the Diap 8:

Andantino.

BATISTE.

The musical score is written for guitar and piano. It consists of four systems of music, each with a guitar staff (Gt) and a piano staff (Ped 16&8 ft.). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andantino.' and the composer is 'BATISTE.' The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The guitar part often plays chords and single notes, while the piano part provides a harmonic accompaniment with sustained notes and moving lines. The overall mood is serene and contemplative, typical of a vespers piece.





The first system of the musical score is written for piano in G major (one sharp) and 3/4 time. It consists of two staves. The right hand features a melodic line with a long slur spanning the first five measures, followed by a series of chords and single notes. The left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

PRELUDE.

Swell.

Andante.

GUSTAVE TRITANT.

legato.

Ped.

Fine.

The second system continues the prelude. The right hand has a melodic line with a slur over the first four measures, followed by a series of notes and rests. The left hand continues the accompaniment with chords and moving lines. The system concludes with a double bar line.

The third system is the final system of the prelude. The right hand has a melodic line with a slur over the first four measures, followed by a series of notes and rests. The left hand continues the accompaniment with chords and moving lines. The system concludes with a double bar line.

D. C.

ALBUMBLATT.

Gt. Dulciana.
Sw. Oboe and Gemshorn.
Ped. Bourdon.

Andante quasi Allegretto.

E. L. ASHFORD.

The musical score is written for three parts: Gt. (Guitar), Sw. (Swamp), and Ped. (Pedal). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante quasi Allegretto'. The score is divided into four systems. The first system shows the Gt. part starting with a series of chords and the Sw. part with a single note. The second system continues the Gt. part with more chords and the Sw. part with a single note. The third system introduces the Ped. part with a single note. The fourth system concludes with a Fine marking and a rit. (ritardando) instruction for the Gt. part.

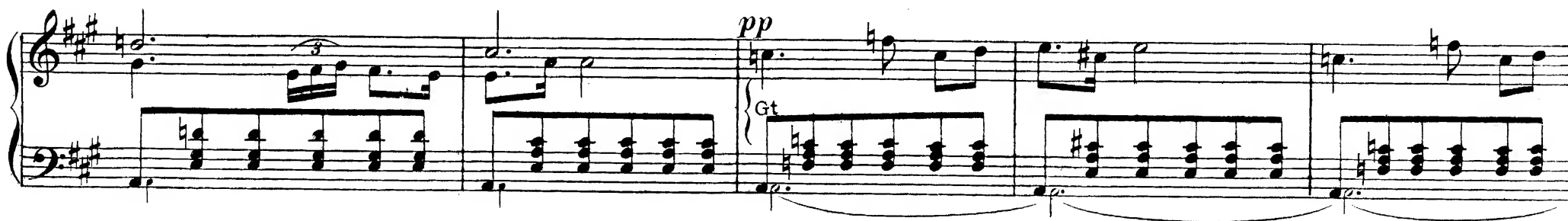
Add Sw. op. Dia.



First system of musical notation. The treble clef staff contains a melody with a dotted half note, a quarter note, and a half note. The bass clef staff contains a series of chords, with a 'Sw' (Sustained) marking above the first measure. The key signature is two sharps (F# and C#).



Second system of musical notation. The treble clef staff contains a melody with a dotted half note, a quarter note, and a half note. The bass clef staff contains a series of chords, with a 'dim.' (diminuendo) marking above the first measure. The key signature is two sharps (F# and C#).



Third system of musical notation. The treble clef staff contains a melody with a dotted half note, a quarter note, and a half note. The bass clef staff contains a series of chords, with a 'Gt' (Guitar) marking above the first measure. The key signature is two sharps (F# and C#).



Fourth system of musical notation. The treble clef staff contains a melody with a dotted half note, a quarter note, and a half note. The bass clef staff contains a series of chords, with a 'Sw' (Sustained) marking above the first measure. The key signature is two sharps (F# and C#). The system concludes with the instruction 'Op. Dia. off. D.C.' (Operatic Dialogue, Off, Double Coda).

POSTLUDE.

Full Organ.

ALBRECHT BREDE.

Andante con moto.

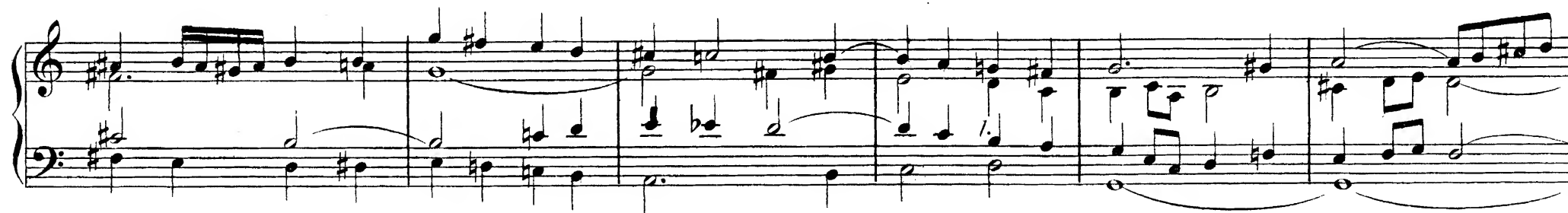
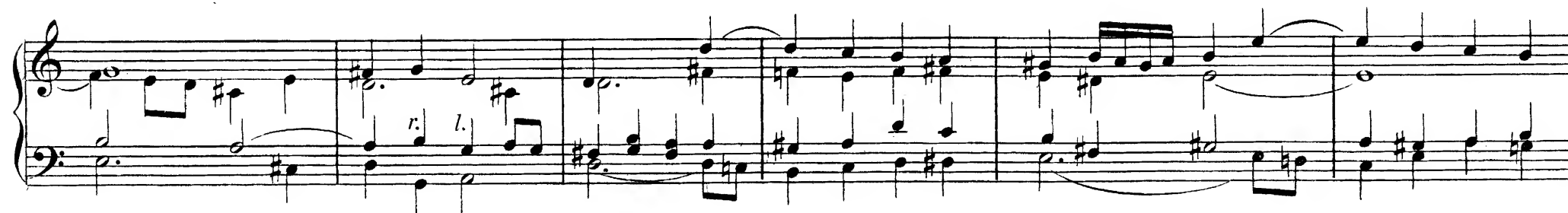
The musical score is written for a full organ and consists of four systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked "Andante con moto." The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, often beamed together. There are also slurs and ties. The first system has a "Ped." marking under the bass staff. The second system has a "Ped." marking under the bass staff. The third system has a "Man." marking under the bass staff and a "Ped." marking under the bass staff. The fourth system has a "Ped." marking under the bass staff. The score ends with a double bar line and a repeat sign.

HYMN OF PRAISE.

Gt. Soft 8' & 4'
Sw. Full coupled to Gt.
Ped. Bourdon coupled to Sw.
Moderato, ma con energia.

AUGUST REINHARD.

The musical score is written for piano accompaniment, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderato, ma con energia.' The score consists of four systems of music. The first system includes performance instructions: 'Gt. Soft 8' & 4'', 'Sw. Full coupled to Gt.', 'Ped. Bourdon coupled to Sw.', and the tempo 'Moderato, ma con energia.' The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The piece concludes with a final sustained chord in the right hand and a descending bass line.

Tranquillo:

Open Sw. gradually.



First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, including a trill. The bass staff provides a harmonic accompaniment with sustained notes and some movement. The tempo marking *rall.* is positioned above the final measure of the system.

Second system of musical notation. The treble staff continues the melodic development. The bass staff includes a guitar part, indicated by the marking "Gt." in the first measure. The tempo marking *a tempo* is placed above the first measure of this system.

Third system of musical notation. The treble staff shows a continuation of the melodic theme. The bass staff features a more active accompaniment with eighth notes and some chordal textures.

Fourth system of musical notation, concluding the page. The treble staff ends with a final chord. The bass staff has a long, sweeping line with ties across measures, leading to a final cadence. The system concludes with a double bar line.

COMMEMORATION MARCH.

Full Organ.

W. HENRY MAXFIELD.

Tempo di Marcia.

Sw. *mf*

cresc.

p



First system of musical notation. The treble clef staff contains a melody with two triplet markings (3) and a slur. The bass clef staff contains a bass line. A bracket labeled "Gt. f" is positioned above the first few notes of the bass line.



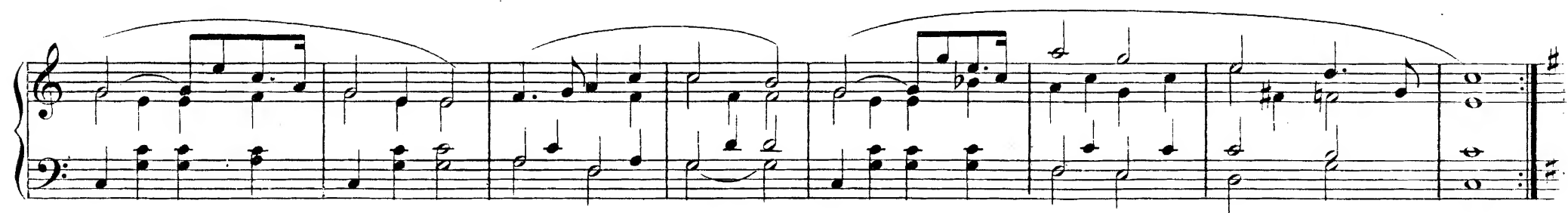
Second system of musical notation. The treble clef staff continues the melody. The bass clef staff contains a bass line. A bracket labeled "Sw. closed." is positioned above the middle of the bass line.

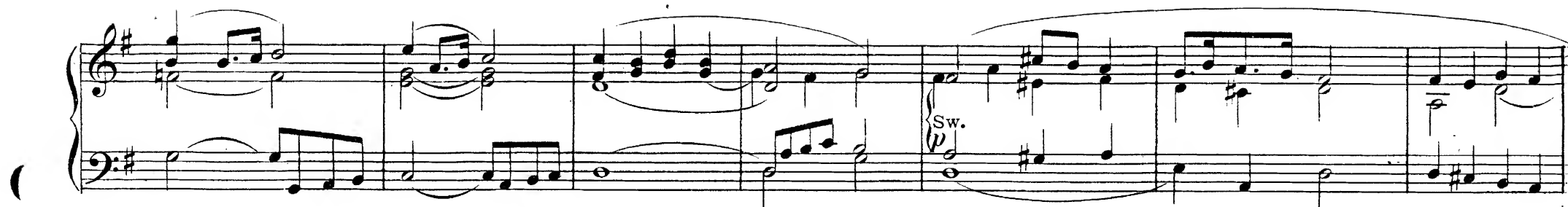


Third system of musical notation. The treble clef staff continues the melody. The bass clef staff contains a bass line. A double bar line is present in the middle of the system.



Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff contains a bass line. A bracket labeled "Arpeggio." is positioned above the right side of the system. A bracket labeled "mf" is positioned below the right side of the system.





LARGO.

Gt. Melodia and Principal.
Sw. Soft 8' & 4' coupled to Gt.
Ped. Bourdon coup. to Sw.

G. F. HÄNDEL.

Largo.

Sw. closed.

mf

p

Gt. f

Gt. p

Man.

p

cresc.

dim.

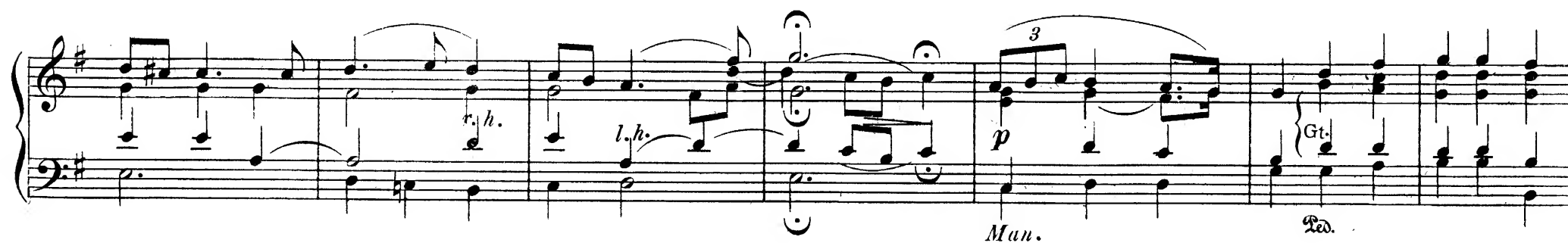
p

cresc.

f




First system of musical notation. The treble staff begins with a *dim.* marking. The bass staff has a *p* marking. The system concludes with a *dol.* marking in the treble and a *f* marking in the bass. Pedal points are indicated by *Man.* and *Ped.* below the staves.



Second system of musical notation. The treble staff includes markings for *r.h.* and *l.h.*. The bass staff has a *p* marking. A triplet of eighth notes is marked with a '3' in the treble. A guitar part is indicated by a bracket labeled 'Gt.' in the bass. Pedal points are indicated by *Man.* and *Ped.* below the staves.



Third system of musical notation. The treble staff includes a *Sw. closed.* marking. The bass staff has a *pp* marking. The system concludes with a *Man.* marking below the bass staff.



Fourth system of musical notation. The treble staff includes a triplet of eighth notes marked with a '3'. The bass staff has a triplet of eighth notes marked with a '3'. A *cresc.* marking is present in the bass staff.

First system of musical notation. Treble and bass staves. Treble staff has a 7-measure rest at the beginning. Dynamics: *dim.* (first measure), *cresc.* (above the staff, measures 4-5), *f* (measure 7).

Second system of musical notation. Treble and bass staves. Treble staff has a 7-measure rest at the beginning. Dynamics: *dim.* (first measure), *p* (measure 2), *dol.* (above the staff, measures 4-5), *f* (measure 7). A bracket labeled "Gt." spans measures 6-7. A "Ped." marking is at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a 7-measure rest at the beginning. Dynamics: *mf* (measure 7). A bracket labeled "Sw." spans measures 6-7. A bracket labeled "Add Gt.op. Dia." spans measures 6-7. A triplet of eighth notes is marked with a "3" above it in measure 7. Hand markings "r.h." and "l.h." are present in measures 4-5.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 7-measure rest at the beginning. Dynamics: *ff* (measure 2), *rit.* (above the staff, measures 6-7). A bracket labeled "Gt." spans measures 1-2.

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